

TRANSCRIPT

REMOTE VIEWING SESSION 839

#72: This will be a remote viewing session for 18 December 1981 with a start time of 1500 hours.

PAUSE

#72: It is now 1500 hours. Our target for today is the individual whose name and identification are in the envelope. I want you to concentrate on the man whose name and identification are in the envelope. Tell me where he is.

PAUSE

#06: Get an impression of . . . . flight of steps.

PAUSE

Outside. Decorative steps. Impression of a dark. . . . area.

PAUSE

Its like . . . . walking into a depression. . low. . . . Low area.

PAUSE

#72: Is the person alone?

PAUSE

#06: No...he's..... . . accompanied by at least two others. Got on military uniforms.

PAUSE

#72: All right. I want you to come out to the front of where this person is and describe it for me.

PAUSE

#06: Just a minute.

PAUSE

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#72: It is now 1500 hours. Our target for today is the individual whose name and identification are in the envelope. I want you to concentrate on the man whose name and identification are in the envelope. Tell me where he is.

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#06: Get an impression of . . . . flight of steps.

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Outside. Decorative steps. Impression of a dark. . . . area.

PAUSE

Its like . . . walking into a depression. . Low. . . . Low area.

PAUSE

#72: Is the person alone?

PAUSE

Q41 #06: *NO HE'S* I . . . saw . . . accompanied by at least two others. Got on military uniforms.

PAUSE

#72: All right. I want you to come out to the front of where this person is and describe it for me.

PAUSE

#06: Just a minute.

PAUSE

#06: Impression of . . . . . ramp of steps. Decorative. And . . . narrow . . . I was standing on top looking down. Like coming out of a airplane or a . . . . a . . . . something metal.

PAUSE

#72: All right. Look at the front. Is there any number on the front?

PAUSE

#06: A. . . . . Its got a . . . . kind of design. A bird on it. Don't see any numbers.

#72: All right. I want you to go into an overhead perspective. Overhead perspective. . . from where the person is what are the most distinguishing landmarks. Look around.

PAUSE

#06: See a city surrounded by water. Long, low bridge. Park. Yeah, a park.

PAUSE

#72: Look around the city. Look around the city. Distinguishing landmarks.

PAUSE

#06: Tall, pointed building. Just feel like I'm going around in a circle around that tall pointed building. . . . . See a . . . . building that's round. Or a group of interconnected circles - cluster of circles. Its a church.

PAUSE

See a . . . . there's a . . . . Impression of open areas with no cars. Large open area with no cars.

#72: All right. From your perspective over the city, I want you to locate the main road. Locate the main road.

PAUSE

obj

#06: Impression of . . . <sup>NAKED</sup> ramp of steps.  
Decorative. And down . . . I was  
standing on top looking down. Like coming  
out of a airplane or a . . . a . . .  
something metal.

PAUSE

#72: All right. Look at the front. Is there  
any number on the front?

~~correct~~  
079

#06: A. . . . Its got a . . . kind of design.  
A bird on it. Don't see any numbers.

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#06: See a city surrounded by water. Long, low  
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#72: Look around the city. Look around the city.  
Distinguishing landmarks.

OK ? PAUSE

#06: Tall, pointed building. Just feel like I'm  
going ~~around~~ in a circle around that tall  
pointed building. . . . See a . . .  
building that's round. Or a group of inter-  
connected circles - cluster of circles. Its  
a church.

PAUSE

See a . . . there's a . . . Impression of  
open areas with no cars. Large open area  
with no cars.

#72: All right. From your perspective over the  
city, I want you to locate the main road.  
Locate the main road.

PAUSE

#06: Okay.

#72: Go down the road around the city, close to the city until you find a road sign. Look for a road sign.

PAUSE

#06: Okay.

#72: Read the road sign. What does it say? Describe it.

PAUSE

#06: Its. . . Its got a person's name.

PAUSE

Marvin. . . Marvin, or . . . Male first name, Mar. . . Its like overhead, green.

PAUSE

#72: Look at the overhead green. What does it say?

PAUSE

#06: I'm getting a . . . I'm getting just a view now of a raised highway. . . . on the edge of the city. With the ramps going down and the ramps going up.

PAUSE

#72: All right. That's fine. I want you now to go back into the city. Back to the place where the person is. . . Maintain an overhead look and look down and describe its relationship to the roads and other landmarks.

PAUSE

#06: Its across the river. A. . . . A. . . . Just had a . . . flash of something. . . Just a minute.

PAUSE

Just got a flash of some funny pointed trees. Skinny, tall trees.

PAUSE

#06: Okay.

#72: Go down the road around the city, close to the city until you find a road sign. Look for a road sign.

PAUSE

#06: Okay.

#72: Read the road sign. What does it say? Describe it.

PAUSE *z*

*OK*  
*141* #06: Its. . . Its ~~got~~ a person's name.

PAUSE

Marvin. . . Marvin, or . . . Male first name, Mar. . . Its like overhead, green.

PAUSE

#72: Look at the overhead green. What does it say?

PAUSE

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PAUSE

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PAUSE

*175* *186* #06: Its across the river. A. . . . A. . . . Just had a . . . flash of something. . . Just a minute.

PAUSE

*192* Just ~~got~~ a flash of some funny pointed trees. Skinny, tall trees.

PAUSE

#06: I don't know. . . . I just keep winding up back on  
an aircraft ramp.

PAUSE

#72: All right. That's all right. Take a sense  
of the city. What is the function of the city?

PAUSE

#06: Very . . . . . Got a political feeling.  
Strong political feeling.

#72: How do I find the city?

PAUSE

#06: I just. . . . . I keep getting overlay here.  
I'm. . . . . I just feel like one minute  
I'm in Moscow and the next minute I'm in  
Washington.

#72: Okay, just relax. Just relax. That's all I  
have for you now. That's all I have. Do you  
have anything you want to add?

PAUSE

#06: I get a stronger feeling about Moscow than  
Washington. But I'm still not sure if its  
overlay.

#72: All right. I want you now to relax. Return  
to this room. Return to this room. Relax and  
return to this room.

. . . . .

#06: I don't know. . . . I just keep winding up back on  
an aircraft ramp.

PAUSE

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to this room. Return to this room. Relax and  
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. . . . .

#06: In Moscow or something. . . .

#72: That's interesting. When you were looking at  
the building, the first building where he was  
at, where he was down - what did you feel about  
that building?

#06: A. . . . .

PAUSE

I. . . . . I guess I'm confusing something here.  
You mean where I was talking about the steps?

#72: Yeah.

199 yes.

#06: I don't know. . . . I just keep winding back up on an aircraft ramp.

PAUSE

#72: All right. That's all right. Take a sense of the city. What is the function of the city?

PAUSE

#06: Very . . . . . Got a political feeling. Strong political feeling.

#72: How do I find the city?

PAUSE

#06: I just. . . . . I keep getting overlay here. I'm. . . . . I just feel like one minute I'm in Moscow and the next minute I'm in Washington.

#72: Okay, just relax. Just relax. That's all I have for you now. That's all I have. Do you have anything you want to add?

PAUSE

#06: I get a stronger feeling about Moscow than Washington. But I'm still not sure if its overlay.

#72: All right. I want you now to relax. Return to this room. Return to this room. Relax and return to this room. / Begin to stretch your toes /

POST SESSION  
INTERVIEW  
CMTS

#06: In Moscow or something. . . .

#72: That's interesting. When you were looking at the building, the first building where he was at, where he was down - what did you feel about that building?

#06: A. . . . .

PAUSE

I. . . . . I guess I'm confusing something here. You mean where I was talking about the steps?

#72: Yeah.

POST SESSION COMMENTS

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PAUSE

#06 I... . guess I'm confusing something here. You mean where I was talking about the steps?

#72 Yeah.

#06 I got an impression that it was . . his back to something metal, heavy

#72 Damn, there's enough noise going on in here to . . .

#06 I know, its ridiculous. Difficult

#72 Today, it was just unreal

PAUSE

Let's just relax and rest for a little bit  
Just stretch it out.

#06: I got an impression that it was . . . his back to something metal, heavy.

#72: Damn, there's enough noise going on in here to . . .

#06: I know, its ridiculous. Difficult.

#72: Today, it was just unreal.

PAUSE

Let's just relax and rest for a little bit.  
Just stretch it out.

PAUSE

#72: Okay, we'll continue the session with some drawings and commentary.

#06: Okay. Page 1. . . is a rendition of the city area circled by the moat of water or rivers. I have a narrow bridge on their labeled narrow bridge. I got a feeling like this narrow bridge was very close to the water and on pilings, you know, just a flat ribbon of road. There's a road inside the city edge along the water, with some kind of a cut-off right before a curve that said Marvin something road. That's where I was working on the sign. I've indicated with an asterik the approximate position of the targeted individual. I've labeled open areas in the city. There's some kind of big, flat square open area.

Page 2. "A" is a representation of the grouping of tall skinny trees. For some reason, I had the impression of tall skinny trees. "B" is where I turned around on the upper platform of the steps and saw a angular type representation of an eagle inside of a triangular type background. "C" is a group of interconnecting superimposed circles which I felt indicated a church. You know, it was like a top view of the design of a church.

Page 3. Is a side view of the type of steps or ramp that I'm talking about which appeared to be narrow. The top of which he was standing and looking down. I got an impression that - like I did "E" here is a cutaway section of one of the supports. And, that's about it.

#06: I got an impression that it was . . . his back to something metal, heavy.

#72: Damn, there's enough noise going on in here to . . .

#06: I know, its ridiculous. Difficult.

#72: Today, it was just unreal.

PAUSE

Let's just relax and rest for a little bit.  
Just stretch it out.

PAUSE

#72: Okay, we'll continue the session with some drawings and commentary. *THE* *268*

#06: Okay. Page 1. . . is a rendition of the city area circled by the moat of water or rivers. I have a narrow bridge on ~~their~~ labeled narrow bridge. I got a feeling like this narrow bridge was very close to the water and on pilings, you know, just a flat ribbon of road. There's a road inside the city edge along the water, with some kind of a cut-off right before a curve that said Marvin Something ~~road~~. That's where I was working on the sign. I've indicated with an asterik the approximate position of the targeted individual. I've labeled open areas in the city. There's some kind of big, flat square open area. *OR ONE*

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REMOTE VIEWING SESSION 839

DESCRIPTION OF DRAWINGS

#72 Okay we'll continue the session with some drawings and commentary.

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#72 Okay, let's darken them in and that will terminate the session.

#06 Okay.

#72: Okay, let's darken them in and that will terminate the session.

#06: Okay.

#72: Okay, let's darken them in and that will terminate the session.

#06: Okay.

JAMES LEE DOZIER

BRIG. GEN. U.S. ARMY

2.

DEPUTY CHIEF OF STAFF  
Logistics & Administration

3.

NATO FORCES, SOUTHERN  
EUROPE

OUR TGT FOR TODAY  
IS THE INDIVIDUAL  
WHOSE PHOTO IS IN  
THE SEALED ENVELOPE.

CONCENTRATE ON  
THE INDIVIDUAL -  
WHERE IS HE NOW

**THIS WILL BE A  
REMOTE VIEWING  
SESSION FOR  
18 DEC 81  
WITH A START TIME  
OF 1500 HRS**

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**OUR TGT FOR TODAY  
IS [REDACTED]  
THE INDIVIDUAL  
WHOSE NAME AND  
OTHER IDENTIFICATION  
ARE IN THE SERIALIZED  
ENVELOPE .[REDACTED]  
[REDACTED]**